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THE BULLETIN OF THE
THE ART MUSEUM
AS A FACTOR IN INDUSTRIAL DEVELOPMENT

BY HENRY TURNER BAILEY

DEAN OF THE CLEVELAND SCHOOL OF ART

The history of industrial France since Napoleon; of industrial England since the Exposition of 1851; and of industrial Austria since 1900, proves beyond the shadow of a doubt that all industrial products may be improved through the education of the producer. Such education is threefold. It includes

(1) *Training in Technique*. The fine thing is always of excellent workmanship. The craftsman must become skilful in the manipulation of his material. Here the slogans of the medieval teachers hold good: "Repetition is the mother of learning," and "Practice makes perfect."

But perfect technique is no guarantee of excellence in design, without which industrial products are banal. The mere technician will go on forever reproducing perfectly a thing as ugly as a cash-register or a bent-iron chair. He needs

(2) *Training in Taste*. The fine thing is always beautiful to look at. The craftsman must know a good thing when he sees it. He must be familiar with the best that has been produced in his field, otherwise he has no standards by which to judge his own work. Here the museum of art must be his friend. The museum should furnish the industrial workers of the city examples of the finest household utensils, furniture, textiles, jewelry, printed matter, and useful objects of every kind, that the best craftsmen of all lands and times (including the present) have produced, that they may have esthetic ideals.

But training in technique and in taste are not enough. Copyists are the result—craftsmen who adore the past and are content to reproduce its triumphs. Hence the necessity of the third factor,

(3) *Training in Design*. The fine thing is always reasonable, justifiable on the basis of logic. It is the adequate embodiment of the idea, the appropriate expression of the motif, the unification of form and content. From a study of the best art of all kinds certain laws and principles have emerged which constitute the theory of design. That theory is a light upon the path of the craftsman, a gleam to guide his going, a star to allure

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him to win fresh triumphs. To teach this theory is the function of the art school.

But theory alone may produce fantastic designs. The theorist must keep in touch with the "practical man," the technician, and both must go to the museum where the highest obtainable results of the union of theory and practice are to be seen. Knowing the best that has been produced, the craftsman with the skilled hand and the illuminated mind will be able to lead in the production of objects acceptable to a person of taste, objects worthy of a place in the ever-lengthening history of the arts, objects that cultivated people will be glad to buy.

The best trade of the world always goes to the nation that produces the finest things.

INDUSTRIAL ART EXHIBIT

In order to indicate the types of material which should be useful to the manufacturers and craftsmen of Cleveland an exhibit of Industrial Art has been arranged in Gallery IX.

Here have been gathered from the Museum collection, with notable additions lent from the collection of Captain and Mrs. Harry Payne Bingham, various groups of material which should be of direct stimulus to all interested in artistic productions in the decorative arts. Included are superb examples of furniture of various periods, wrought iron, splendid cast furniture mountings in brass and bronze, textiles of many varieties, jewelry, pottery, etc., many of which will be referred to in a later issue.

It is hoped that this exhibit will prove an incentive to students, designers and manufacturers to make wider and more intelligent use of the Museum collections and that the result of this coöperation may be evident in the entries for the important exhibit of the work of Cleveland artists and craftsmen which is to be held in the Museum in May, 1919.

TAPESTRY EXHIBITION

On December first was closed the important exhibition of tapestries which had been extended for two weeks to make up, in part, for the long period during which the Museum was closed on account of the influenza epidemic.